

Johannes Kreidler (1980)

Display (2004) for clarinet (B flat), guitar and percussion


percussion (one player): hihat, snare drum, guiro, 2 ratchets, vibraphone.


dynamic balance: guitar should be amplified ('half-acoustic');

percussion: ratchets should have only one blade . it is highly recommended to take a special soft drum, hihat and ratchet, in order not to have a presence of the percussion part too penetrating.

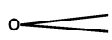

performance notes:




general:

accidentals: 
[cent:] -100 -50 0 +50 +100 1/8-tone lowered/raised

every accidental is valid only for the note it precedes, i.e.  = a flat, a natural


----- gradual change/transition




 cresc. dal niente  decresc. al niente

 tremolo; always as rapid as possible and non misurato.  is like  , no separate articulation.

G.P. general pause. no turning pages ' sound is cut. no inhalation or phrase-ending is meant. during a G.P.

Clarinet: for microtonal fingerings, please refer to: P.Rehfeldt, new directions for clarinet. california, 1977.

 key sound only; use any key/combination that close the indicated fingering. the dynamics therefore mean the level of energy, even though the result is softer.

 multiphonics; bar 25:  bar 373:  if one doesn't work, please find another, preferably as dissonant as possible.

① ② different fingering for the same tone. i.e. bar 101: repeat ① fingering until otherwise indicated.

→ ← exhale / inhale

■ exhale/inhale into the instrument with notated pitch; when written → or ← , exhale only.


φ slap tongue  flutter tonguing.

Guitar:

scordatura: the 6th string is an octave lower; everything is notated as it sounds, i.e. in bar 324 an "open string" is not indicated, but a fingered note.


① – ⑥ strings ① highest ⑥ lowest


→ → ⇨ like accidentals: bend string in direction of the next higher string; little/strong/very strong ← back. the result is a little raising of pitch.

 pluck written note, then bend afterwards.

dynamics can either be controlled by hand or by amplification (pedal).

s.t. = sul tasto ord. = ordinario a.p. = al ponticello


 slide with l.h. along the fretboard between two strings. sliding upwards = using forefinger nail / downwards with thumb nail. do not pluck at the beginning of that action, when there's no note head.

 stroke (if not further signed) with r.h.; flat, palm of hand, accross bound strings above soundhole. up = in direction of the bridge; down = in direction of the fingerboard.

bar 396ff: always that movement:  ; every note without slur denotes the beginning of a movement.

 gliss. pluck, then begin start glissando as soon as the note ist played.

+ l.h. pizzicato


 tap on the body of the instrument. above stave: near the bridge. below stave: near the soundhole. during which l.h. dampens strings.


φ bartok-pizz.

 pizzicato behind fingered note (for example, press l.h.finger on 2nd fret, pluck (r.h.) on 1st fret.

 pluck string on fret between two fingerings.

 arpeggio



 dampen strings with l.h., so that no regular pitch can be heard. ○ un-dampen.



 "hammer" with left or right hand notated fingering, not r.h pizz.


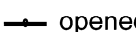
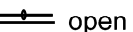
 very high.

notes followed by a rest are dampened, no "l.v." except where otherwise notated (● ~)


percussion:

 strike pillar above hihat cymbals.  near cymbals / middle / top.

 hihat cymbal.  centre / middle / edge. l.v.

 closed  opened a bit, that it rattles when beaten, no long resonances.  open

 snare drum. snares on / off.  centre / middle / edge.  attach snare audibly.

 dampen head with one hand (using pressure). ○ release (dependant on whether fingers "draw" on skin, directly following release of hand (i.e. bar 177ff)).

▼ play with fingernails (bar 363ff). > draw with one stick strongly on skin and beat with the other on the middle of that stick (i.e. bar 28).

 rim of the snare drum. beat with stick  near hand / middle / top / "head" of beater.



draw on skin of snare with T fingertips, N fingernails, TN both or with "sticks". arrows show course of movement; its size depends on duration and dynamic/intensity, but is rather free. where no exact indication is written use fingernails.



guiro. arrows show direction of movement from the player's position.




ratchet.



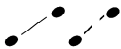
vibraphone.



tubes of the vibraphone.  quasi gliss.: direction of pitch (from the shorter to the longer tubes).



irregular tremolo, not too fast.



line / imagined line of movement between two positions. target note is not articulated separately

 is played like  (i.e. bar 191/192).

duration: 8'30"

'Display' was commissioned by Håkon Stene on behalf of ensemble asamisimasa and was premiered on october, 11th 2004 at the ULTIMA festival oslo /norway.

freiburg, march 2004

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The piece consists of 24 parts that increase exponentially from 5 to 47 seconds in duration. This open progression of form is a closed progression of the material that is inserted. Each instrument has its own amount of elements that develop in continuous variations until the middle of the piece, where the elements are exposed backwards until the starting point. In each part there is one element that is chosen and its focus increases as the piece develops, leaving the other elements apart. There is an unfolding in the form as well as there is a zooming into detail. I would call this kind of artistic approach as 'pornografic' in that it displays radically the meaning of sound and structure, like Ravel did quite boldly in his "Bolero".

Display Kreidler 2004

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f *sfz* *f* *p* *mp* *mf* *f* *mp* *f* *p* *mf*

f *sfz* *f* *8^{vb}* *mf* *p* *guero* *mf* *p* *guero* *mf* *p* *f* *8^{vb}* *f*

f *p* *mp* *p* *f* *p* *f* *p*

using pressure

5

23

f *p* *mp* *f* *p* *f*

mf *f* *p* *pp* *f* *mf* *f* *mf* *f* *mf* *f* *mp*

p *mf* *f* *mp* *pp* *p* *mf* *f* *mp* *p*

gliss. rasq. 3 gliss. 6 molto Vibr. 3 guero

6

29

mf *f* *mp* *sfz* *sfz* *p* *pp* *f* *poco* *ff* *p* *f*

mf *f* *8^{vb}* *p* *mf* *mp*

mf *f* *mp* *f* *p*

possibile guero

This musical score is for a percussion ensemble, spanning measures 34 to 44. It features three staves: a top staff with melodic lines, a middle staff with complex rhythmic patterns, and a bottom staff for auxiliary percussion. The music is characterized by frequent triplets, sixteenth-note runs, and dynamic contrasts. Performance instructions include 'mf', 'mp', 'f', 'p', 'sfz', 'cresc.', 'poco cresc.', 'poco', 'legato', 'gliss.', 'guero', 'ord.', 'sub. p', 'sfz', 'pp', 'mf', 'f', 'p', 'one click', and 'stick'. Measure numbers 34, 39, and 44 are clearly marked. The score includes various musical notations such as beams, slurs, and articulation marks to guide the performer.

34 *mf* *mp* *mf* *sfz* *f* *mp* *p* *mf*

34 *f* *mp* *f* *mf* *mf* *f* *p* *cresc.* *mf* *poco cresc.*

34 *poco cresc.* *mf* *pp* *mf*

39 *f* *G.P.* *f* *mp*

39 *f* *G.P.* *mf* *pp* *sfz* *p* *f* *p* *mf*

39 *mf* *p* *poco* *G.P.* *f* *mf* *pp*

44 *legato* *p* *f* *sub. p* *sfz*

44 *mf* *p* *gliss.* *mf* *ord.* *gliss.* *f* *pp*

44 *f* *p* *mf* *p* *f* *p*

one click

49

8

ff mf pp mf f p sfz p poco

49

l.h. lento

mp

guero

mf 8^{vb} mf

49

f p pp mf p

7:4 6

5 6

mf poco cresc. mf

55

mf p f sfz pp sfz

55

p mf 8^{vb} p

gliss.

mf p pp f

55

3

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9

p mf p mf p f mf

60

guero

f p f mf mp pp mf f mf gliss. p

60

p mf f p

60

mf p cresc. f

66

pp pp *<mp>ff* *p* *f* *poco* *sfz p* *f* *p*

66

<mf *f* *gliss. - guero* *p* *mf* *p* *<mp* *f* *mp* *8vb* *p*

66

ff *p* *poco* *mp* *p* *(accel.)* *f* *f* *p* *<mp* *f*

72

pp *mp* *mf* *p* *mp* *mf* *f* *mp* *<f* *f*

72

pp *<p* *mf* *mf*

72

molto *pp* *mf* *mf* *poco*

78

f *poco* *f* *p* *<f* *mp* *p* *mf* *G.P.*

dynamic oscillation: rapid

78

p *f* *mf* *mp* *mf* *f* *p* *mp* *mf* *G.P.*

78

f *mp* *p* *f* *mp* *pp* *p* *G.P.*

84 **[11]**

pp *f* *mf > mp* *mf* *f* *f* sempre

guero 5 *mf* *p* *pp* *p* *mf* *p*

84 *p* *mf* *f* (no pedal)

89

mf *f* *p* *mp* *mf* *mf > p*

guero 5 - frets *p*

89 *mf*

94 **[12]**

pp *f* *mp* *pp* *p* *f* *p* *f* *mp < f* *f > mp*

+ frets *mf* *p* *mf* *poco* *mf* *f* *guero* *mf* *guero* *frets* *p* *cresc.*

94 *f* *sub.* *p* *pp* *cresc.* *p* *mf* *p*

100

mp 6 *p* sempre 6 5 5 5

100

mp *f* 8^{vb} *f* 8^{vb}

100

mp 10 *mf* poco *mf* sub. *pp* sub. *f* *pp* poco

105

5 *f* *pp* *mf* *pp* *mf* *mp* *p* *pp* 5

105

5 *pp* *mf* gliss. *f* *mp* *f* 5

105

mf 3 3 *mf* *mf* *f* *mp* *mf* stick *mf*

110

5 13 *mp* *mf* *ff* *pp* *mf* 3 *p* *f* legato sempre 4:3

110

5 3 2 3 1 *mp* *ff* *mf* *f* *mf* (rit.-accel.) *f* *mf*

110

p *mp* salt. speed: *p* *mf* stick *mf* poco

115 *mp* *p* *mf* *mp* sempre *legato*

115 *f* *mf* *f* *mf* *f* *p* *f* *pp* *poco dim.*

115 *mf* *f* *p* *f* *mf*

120 *p* *mf* *p* *p* *f > p* *mp*

120 *mf* *f* *mp* *sfz* *mf* *mf* *f* *8vb* *mf*

120 *mp* *mf* *f* *one click* *slowly* *'moderato'*

125 *p* *mp* *f* *p* *p* *mf* sempre

125 *guero* *s.t.* *ord.* *f* *mf* *p* *p* *8vb* *mp*

125 *mf* *poco* *pp* *f* *mf* *mp*

125 *f* *mp*

130

mf f gliss. p mf f mp f

mf f (same tube) more harden stick + motor

135

p mf f p mp f

poco dim. p mp p guero

140

p mf f mf poco p f mf 4:3 f

guero mf f p mp pp mf

pp poco p mf p fp p pp mf

145

p *f*

145

f *gliss.* *f* *p* *f* *8vb* *p* *mp* *mf* *mp*

145

f *mf* *f*

150

mf *f* *f*

150

p *sempre*

150

pp *mf* *p* *mf*

156

mf *p* *mf* *p* *f* *p* *f* *p* *mf* *f* *mf* *poco*

156

mp *p* *mp* *pp* *mp* *p* *pp*

156

f *poco*

161

as short as possible

p *mf* *mf* *p* *p* *poco* *f*

161

guero *pp* *sfz* *f* *mp* *p* *mf* *8^{va}* *f* *gliss.* *p* *mp*

161

p *poco* *pp* *accel.* *mp* *f* *mf* *7:6* *mp*

167

pp *sfz* *p* *mf* *mf* *p* *mf* *f* *p* *f* *mp*

167

p *f* *8^{va}* *mf* *sfz* *f* *guero* *f* *guero* *mf* *guero* *mf*

167

ff *mf*

172

f *mf* *gentle* *p* *sempre* *f* *mf*

172

cresc. *f* *gliss.* *guero* *f* *mf* *dim.* *p*

172

p *mp* *rattles* *p*

178

mf mp p

cresc. f f mf

big p

178

big p

mp

184

mf < ff sfz sfz ppp mp mf p mp mf poco

guero mf sfz f 8vb-1

p mf f

guero f

p sempre

184 mp mf 4:3

190

mf mp p mf

cresc. mf p mf

legato

mf 8vb-1 f sempre

190

[illegible]

210

legato sempre

pp *mp* *mp* *mf*

1 2 1 3 2 1 3 2 1 2 2 1 2 1 2

5 6 5

210

sfz *mp* *p* *mf* sempre

210

p *pp* *mf* *pp* *mf* *pp* *mf*

salt.

216

1 2 1 2 1 2 1 2 1 1 1 2 3 2 2 3 2 1 3 1

f sempre *mf*

3 5 5 6 3

216

f *mf*

3 3 5

216

pp *<mf> pp* *mf* *<p>*

221

2 3 2 1 2 3 1 2 1

(*mf*) *f*

6 5

221

p *mf* *p*

3 3

221

p *dim.* *pp* *p* *salt.*

5 3

mf

226

mf mf f mf f p

226

p mf f guero f

226

p mf p p

231

mf f no flutter tonguing [t t t t t t] f p mp mf pp mf p <mf>mf>mf p

231

f 8^{vb}

231

mf salt. pp

slow + motor p keep motor on

2 ratchets, same size, one revolution per note, speed of movement slightly different.

237

mf f f mp p mp

237

ff 8^{vb}

237

mf f f mp p mp

243

ff

f

mf

243

8

243

3

3

motor: slow

The image displays a musical score for the song "The Wind" by Gustav Mahler, featuring three staves. The top staff is for the vocal line, the middle for the flute, and the bottom for the bassoon. The score includes various musical notations such as notes, rests, dynamics (p, mf, f, pp, mp), and performance instructions like "breath inceptibly", "quasi breathing", "rapid", and "molto rit.".

The image displays a musical score for the tango "El Guero" by Carlos Gardel. The score is written for piano and guitar, with the piano part on the upper staves and the guitar part on the lower staves. The music is in 2/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *mp*, *f*, *mf*, *p*, and *molto rit.*. The score is divided into measures, with some measures containing multiple notes and rests. The guitar part includes a section marked "guero" and a section marked "5:3". The piano part includes a section marked "a.p." and a section marked "8vb". The score is written in a style typical of early 20th-century musical notation, with a focus on rhythm and melody.

263

one fret one fret

263

8 *f*

mf

mp *mp* *p*

265

275

3

p

5

p *p* *dynamic change* *pp*

275

③ - frets

mp

+ frets: 5

275

5

mf

pp *mp* *pp* *poco*

281

3

pp *pp* *pp* *sempre*

281

③

+ frets: 5

p *mp* 7:4

281

f *p* *f* *p* *f* *mf* *quasi*

287

3

mp *mf* *mf* *f* *p* *f* *f* *p* *mf*

287

one fret

mf *mp* *mp* *mf* *8^{va} mp* *sfz* *f* *p* *sfz* *p* *molto gliss.*

287

mf *mp* *f* *f* *p* *f* *mp*

(Motor on) *mf* pedal al niente ...

292 *f* *dim.* *p*

292 *mf* *p* *f* *mp* *mf* *f* *poco accel.*

292 *f* *sempre* *poco dim.*

292 *f* *TN* *poco dim.*

298

cresc.

f

mf

298

mf sempre

5

slight variation of l.h. string pulling (ad lib.)

mp

mf

298

f sempre

The image displays a musical score for the song "The Rose Tree". It consists of three systems of music, each starting with a treble clef and a key signature of one flat (B-flat). The first system begins at measure 304 and includes dynamics such as *dim.*, *p*, and *mf*. The second system also starts at measure 304 and includes dynamics like *mp*, *mf*, *mf*, and *f*, along with a marking "8 (lesser)". The third system continues the melody. The score is written for a single melodic line, likely for a voice or a single instrument.

310 *mf* sempre

310 *mp* *f* *poco dim.*

310 *p*

316 *p* *sfz*

316 *ppp* *poco cresc.* *pp* *mf* *mf*

316 *p* *mf* *f*

322 *mf* *pp* *p* *mf* *p* *f* *p* *mf* *pp* *sfz* *p*

322 *f* *guero* *f* *mf* *sfz* *ff* *f* *gliss.* *f*

322 *p* *f* *salt.* *p* *ff* *p*

mp

327

mp *mf* sempre *ff*

motor rapid motor rit.

332

f *pp* *mf*

poco f sempre motor accel. rit.

(all:) accel. ♩ = 116

337

p *mp* *mf* poco *f* *f*

off rasq. *mp*

♩ = 60 ca.

342

mf *p* *f* sempre *f*

acc. rasq. *f* sempre

347 $\text{♩} = 116 \text{ rit.}$ $\text{♩} = 60 \text{ ca.}$

347 7 8

plektrum

347

352

♩ = 116 rit. -----

352

triangle beater salt.

352

poco dim.

363

mf $\llcorner pp \gg$ p mp mf f p mf f mf

quiet guero gliss. guero guero if possible with plektrum

363 with fingernails pp sfz (stick) p mp mf

368

mp mf f legato p

368 frets: >>>> mf f f - frets

368 on the edge TN 3 f sempre 6 6 --- to the centre

373 f p legato p 3 3

373 + frets mf f >>>>

373 other hand pp

378

mp *mf* *pp* *f* *mp* *mf*

- frets

+ frets

p *poco* *mp*

f sempre

384

f *mf* *f*

p *f* *mp* *poco*

r.h.

l.h. quero

384

T TN

N

390

p *mf* *f*

mf *cresc.* *f* *poco dim.* (l.h.)

mp *mf* *cresc.* *f* *r.h. - frets*

390

r.h. N

l.h.

sound: homogenous

(both:) T

The third system of the musical score, measures 395-400, features three staves. The top staff continues the melodic line with a triplet of eighth notes marked *mf* and *mp*, followed by a crescendo hairpin and a fortissimo *f* dynamic. The middle staff, marked with a '395' and a '8' (octave), shows the left hand (l.h.) playing a series of chords marked *p* *sempre*, while the right hand (r.h.) plays a descending melodic line with a five-measure rest indicated by a bracket and the number '5'. The bottom staff, marked with a '395' and a 'C' (Clef), shows the left hand (l.h.) playing a series of chords marked *f*, while the right hand (r.h.) plays a series of chords marked *mp* and *f*, with a triplet of eighth notes marked *mp* and *f*.

The image displays a musical score for 'The Wind' by Gustav Mahler, featuring three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the cello part. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *f*, and *mp*. The tempo is marked 'poco' and 'poco cresc.'. The score is in 3/4 time and is in the key of D major. The vocal line starts with a melodic phrase, followed by a piano accompaniment with a rhythmic pattern. The cello part provides a harmonic foundation with a simple rhythmic pattern. The score is marked with measure numbers 400, 401, and 402.

410

②

②

410

3

⑥

3

8

f sempre

410

p



416

one fret

one fret

416

8

pp

416

ff

f

mp

TN ↑ T ↓



422

422

8

f

f

p

422

mf

mp

p

3

gliss.

f

[illegible]

443

ff

443

8 3

443

sfz rimshot

3 5 salt.

448

3

ff

448

f ff p mp